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# ART TRADES SUPPLEMENT.

## THE FURNITURE EXPOSITION QUESTION.

IN announcing to the trade the sixth of New York's semi-annual Expositions, which will be held from January 15th to February 3d, 1894, the American Furniture Manufacturers Exposition Association ask manufacturers and furniture men to consider the much-discussed "Exposition Question" on its



MAHOGANY INLAID DRAWING-ROOM ARMCHAIR.

merits without reference to personal or local prejudices, but rather in a business-like manner, just as they would consider an addition to the producing capacity of their plant, made necessary by an increased demand, for the Exposition is nothing more or less than an addition to their selling capacity which may or may not be made necessary by increased competition.

At the outset let it be understood that the province of the Exposition itself is not to sell furniture. That remains wholly with the goods and the salesmen. The Exposition can only bring the buyer and the seller together. Its obligation ceases when the buyer has inscribed his name on the register and passed into the building. It is a fact well-known to every observing exhibitor in the past Expositions that many manufacturers who remain at home and judge the exposition purely on the orders forwarded by their representatives have been misled by the careless work or intentional neglect of their agent or by the inferiority of their line.

It is unreasonable to presume that buyers incur the expense of time and money incident to a trip to New York and a careful survey of the lines exhibited there for any other purpose than to buy furniture, hence, it is unjust and unbusiness-like to judge the Exposition upon any other standard than that of attendance.

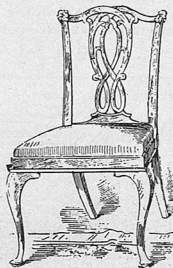
"Do the buyers visit the New York Exposition?" therefore becomes the point of this argument. Let us look at the records and ascertain.

A careful analysis of the credit agencies recently issued books show that there are exactly 3238 dealers east of the Mississippi-Missouri valleys whose financial rating makes them desirable customers. The aggregate number of visitors to the five expositions held in New York has been 6238 or an average of 1247 for each Exposition. It being frequently the case that two or more visitors register from one firm and it being conceded that all visitors are not the "desirable customer" grade it will be fair to divide this average by two, leaving a net average of six hundred and twenty-four good desirable dealers visiting each Exposition. Thus it will be seen that nineteen and one-fifth per cent. or practically one-fifth of the buyers east of the Mississippi-Missouri valley visit the New York Expositions semi-annually.

These are not theories or prospects but record susceptible of verification by a few days work over the credit agencies books and the Exposition registers, all of which are available to the skeptical.

It having been asserted that the visitors come from a restricted district a capitulation by states of those attending one Exposition shows that three hundred and seventy-four came from New York State outside these two cities, while from the New England States two hundred and seventy-three were registered, the balance as follows: Pennsylvania, one hundred and forty-two; New Jersey, one hundred and forty; Maryland, thirty-seven; Delaware, fourteen; District of Columbia, eighteen; Virginia, eighteen; Ohio, sixteen; Indiana, ten; Michigan, eight; Illinois, twenty-one; the Carolinas, seven; Tennessee, two; Alabama, eight; Georgia, sixteen; Florida, five; Louisiana, two; Kentucky, two; Wisconsin, one; Minnesota, ten; Nebraska, one; Missouri, eight; Arkansas, four; Texas, six; Arizona, one; Wyoming, one; Utah, three; Oregon, one; Washington, one; California, three; Canada, five; one each from Manitoba, Mexico and England; and two from the Sandwich Islands.

When the fact is considered that one-third of all the furniture consumed, or sold at retail, in this country is sold within two hundred miles of New York the first few figures of this list become very interesting. The fact that the attendance at the last



MAHOGANY CHIPPENDALE DRAWING-ROOM CHAIR.

Exposition was but seven hundred and thirty-one a decline of about forty per cent. cannot be ascribed to the decadence of Expositions by any fair minded man as the condition of the country's finances and the business outlook at that time rendered the demand for new goods almost an unknown quantity. The attendance of so many buyers under these conditions can surely be considered a most substantial endorsement of the Exposition.

When a manufacturer spends weeks of time and incurs a large expense to produce a line of goods that in his judgment will command the buyers favorable attention, it must certainly be his earnest desire to bring that line before as many dealers as possible, in as favorable a manner as possible and as quickly as possible. It having been demonstrated beyond question that one-fifth the desirable trade in the country visit the New York Exposition during the first four weeks of the season, it would seem that the Exposition fulfils the manufacturers every desire in this respect.

One desirable feature of the Exposition overlooked by many is the advantage gained by securing early orders. In a week or ten days after a line has been completed, the judgment of a sufficient number of buyers is secured to indicate the advantageous and

defective points of the line, enabling the manufacturer to put his force at work on the former and correct the latter at least one month earlier than possible under the plan of awaiting the first trip of salesmen whose advice may or may not command confidence or be explicit as to the selling qualities of the new goods. It has been asserted by several of the largest exhibitors in the Exposition, that the saving in cutting off what would later become dead stock alone more than compensates for the cost of making an exhibit in the Exposition. They speak from experience as successful and extensive manufacturers.

The manufacturers who participated in the January '93 Exposition found the orders taken there of three-fold advantage when the season showed such a depression almost before it had fairly opened. In these days of fierce competition the early orders are a certainty that enables manufacturers to proceed on a much surer and safer basis than on any other forecast. The Exposition secures these early orders some time before the prudent manufacturers deem it time to send forth their salesmen.

It has been a subject of very general comment among the dealers who have attended each of the Expositions that the lines displayed by the manufacturers, who have exhibited each time from the first, show a very marked improvement each season over their former appearance. This is due entirely to the advantages of hearing the criticisms and suggestions of a thousand dealers upon a line each season. A manufacturer must indeed be obtuse beyond all reason, who could not from such a consensus of opinion, recognize and correct the faults in his line that to him had not yet become apparent. He is in the business to please the dealer and the dealers' standard is his only standard, therefore the personal contract, which is such an essential part of the results of the Exposition, it is a training school the oldest veteran cannot despise.

The only feature remaining untouched is "Does it pay manufacturers to exhibit?" Let us again depend on the records for a solution. In the first Exposition held in the American Institute buildings in July, 1891, one hundred and nine manufacturers participated; of that number forty-one or nearly one-half have participated in every one of the four Expositions that have followed, and thirty-one more have participated in three of the five, hence seventy-two or nearly three-fourths of the original



MAHOGANY ITALIAN DRAWING-ROOM CHAIR.

exhibitors have found the Expositions profitable enough to participate in the majority of those that have been held. This should effectually dispose of the question of profit in the Expositions.

Every one cannot have the best line, but when one manufacturer of sideboards or parlor

suites does a good and satisfactory business in the Exposition and another does nothing in the same Exposition the fault is not with the Exposition. For every manufacturer who has failed to sell goods in an Exposition, two competing lines can be found in that same Exposition that did sell goods.

These points are suggested to the manufacturers with the request that they be fully considered. The New York Exposition is a permanent, successful enterprise. A sufficient number of prominent manufacturers are so unalterably convinced of its practical benefits by experience as to insure its

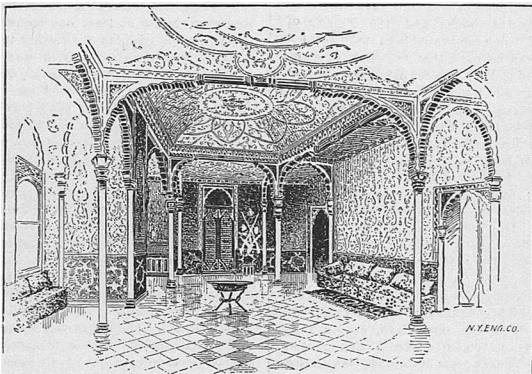
a blast furnace. In an instant every one of the many windows was spurning flame.

The roof was burned through in a jiffy and at 8:40 the clock tower was a mighty torch, lighting the North River for miles. That was not the time by the clock in the tower. Its hands stopped at 8:20, when the fire began to redden the mechanism.

It was impossible to save the wall-paper factory, and the efforts of the firemen were directed to preventing the whole block from going. To the eastward of the factory, separating it from the wall-paper factory of Messrs. Nevius & Haviland were five

\$150,000, which is almost fully covered by insurance. Being members of the National Wall-Paper Company, it will be a comparatively easy matter for them to fill their orders for the coming season, as the cutting of new blocks and printing therefrom, when distributed over twenty factories, will be easy work. They have announced that their business will go on without interruption, and they will fill orders as promptly as though the fire had never occurred.

Campbell & Co., having been hostile to the trust, are not in shape to immediately begin work again. All their blocks were destroyed, and it is stated by Mr. Campbell that his insurance won't cover 25 per cent. of his loss, which amounts to fully \$600,000.



MOORISH ROOM, WALDORF HOTEL, NEW YORK.

semi-annual recurrence indefinitely. They cordially invite all manufacturers to join them that a market unexcelled in extent may be offered the trade in the metropolis of the Union, its logical location. They fully believe that all manufacturers, who have salable lines, and will enter heartily into the enterprise with a determination to make success of it, will share the bountiful results that they have reaped repeatedly every six months in the past three years.

## TWO WALL-PAPER FACTORIES DESTROYED BY FIRE.

THE wall-paper factories of Nevius & Haviland and Wm. Campbell & Co., both of West Forty-second street, this city, were completely destroyed by fire on the evening of October 18th, 1893.

The fire started in the engine-room of the wall paper factory of William Campbell & Co., almost in the heart of the block, covering four numbers on West Forty-second street and nine on West Forty-first street. The factory was a massive brick and stone structure, eight stories high, with a clock tower three stories above the roof, facing West Forty-second street. The building was T-shaped. Its frontage on West Forty-second street was 100 feet, and on West Forty-first street, 225 feet.

The clock tower was the most conspicuous bit of architecture in the neighborhood, and hundreds of dwellers in Forty-second street regulated their time-pieces by the big Campbell clock, whose hands indicated ten minutes past 8 when a policeman found the ground floor of the factory ablaze.

There were five men in the building, including the watchman, James Sexton, who was on an upper floor. On his way down he found the stairways impassable because of barriers of flame and smoke, and ran to a second story window. Policeman Cash and other bluecoats of the West Forty-seventh street station raised a ladder and got the watchman down.

The other men who reached the ground floor found themselves imprisoned behind a locked iron gate at the main entrance to the factory. The lock was smashed from the outside, and they were liberated.

The fire roared through the building as if it were

brown stone fronted dwellings, each occupied by four families. These rapidly fell a prey to the flames and presently the Nevius & Haviland factory took fire with lightning-like rapidity.

In less than an hour both factories were totally destroyed, representing an investment of over \$500,000.



PUBLIC DINING-ROOM, WALDORF HOTEL, NEW YORK.

It was a veritable carnival of flames, with an attendant pyrotechnical display, exceeding in extent and rivaling in beauty the grandest ever produced by superficial products.

The army of firemen seemed powerless to prevent the spread of the flames while the two wall-paper manufactories were burning, notwithstanding that a water tower and twenty engines were pouring cataracts of water upon them. The buildings were gutted, and thousands of dollars worth of machinery and manufactured material were destroyed. Messrs. Nevius & Haviland estimate their loss at

## AWARDS TO THE DIXON COMPANY.

JUDGES appointed by the officials at the World's Fair at Chicago, have made awards to the Joseph Dixon Crucible Co., Jersey City, N. J., for superior products in graphite, lead pencils, plumbago, crucibles, black-lead stoppers and nozzles, dippers, bowls, foundry facings and lubricating graphite.

These awards are a very proper recognition of the qualities of these goods, as the Dixon Company is known throughout the world as the pioneer in the graphite industry and its goods are always considered as the standard. The United States Government in its bids for supplies says, "Dixon's or equal."

## WORLD'S FAIR PRIZE WINNERS' EXPOSITION.

THE Manhattan Industrial Exposition Co., of this city, announce that owing to the determination of the Commissioners to close the World's Fair at Chicago on October 31st, and at the solicitation of foreign exhibitors, who propose exhibiting here, it has been decided by the management of the

World's Fair Prize Winners' Exposition to change the date of holding same from February and March, as originally intended, opening on or about November 24, 1893, and closing January 15, 1894.

## LADIES' SCULPTURE CLASS.

MR. F. WELLINGTON RUCKSTUHL, the sculptor, announces that, in harmony with the movement started in this city a year ago to spread the taste for sculpture, in which he is taking an

active part, he has opened at his studio in this city a select and limited class, where ladies can obtain instruction in modeling and sculpture, free from the drawbacks inseparable from larger and public schools, and where ladies graduating from the higher academies and art schools can continue the special study of sculpture under a more constant supervision than is possible in a public school.

Sculpture in all its branches will be taught, from the initial clay stage to the finished marble product.

A natural capacity for teaching, supplemented by a seven years' study in Paris in the Academie Julien and the Beaux-arts, under the best masters, specially fits Mr. Ruckstuhl for the work in view.

#### LITERARY NOTICES.

MESSRS. DEAN, GODFREY CO., decorators of Detroit, thus write of the DECORATOR AND FURNISHER:

"It is the best magazine of its class on the market, and we shall always continue taking it if the present high standard of excellence is continued."

#### THE GODDESS OF ATVATABAR.

THE great success of the cloth edition of "The Goddess of Atvatabar," by William R. Bradshaw, has induced the publisher, Mr. J. F. Douthitt, of 286 Fifth avenue, New York, to issue a paper edition at 50 cents a copy. The book trade has been clamoring for such an edition since the book was first published a year and a half ago, and a very large circulation of the book which sculptor Kemeys says is "the most poetic and imaginative work of the age" is assured. The following is the author's description of the Art Palace of Gnaphisthasia:

"The day following our arrival in Calnogor his majesty the king had projected for us a journey to the palace of art at Gnaphisthasia, which stood on the slope of a mountain in a rich valley lying one

hundred miles southwest of Calnogor. The palace itself was surrounded by high walls of massive porcelain, beautifully adorned with sculpture mouldings, and midway on each side massive gateways, each formed of rounded cones, rising to a great height and covered with sculptured forms, between which the porcelain wall was pierced with fretted arabesques, running high above the arched opening beneath. Once within the gorgeous gateway, the porcelain walls of Gnaphisthasia stood before the enraptured eyes more than a mile in length and half a mile in depth, a many-colored dream of imposing magnificence covered with the work of sculptors. The principal part of the wall was of a greenish-white vitrification, finely diversified by horizontal friezes, with arabesques in red and green, purple and yellow, lavender, sea-green, blue and silver and pale rose and deep gray, all separated by wide bands of greenish-white stone.

In the centre of the buildings stood a semicircle of massive conical towers, gleaming like enormous jewels and connected by sculptured walls. The four corners of the palace were also groups of towers, all the various groups being connected with the rectangular walls that were decorated with arcades and balconies.

Here in this splendid abode were poets and painters, musicians, sculptors and architects, dancers, weavers of fabrics, ceramists, jewellers, engravers, enamellers, artists in lacquer, carvers, designers and workers in glass and metal, pearl and ivory and the precious stones.

In an immense chamber of the palace a *fete* was being held. On either side a double range of massive porcelain pillars supported the roof, which covered this grand sanctuary of art like an immense vitrified jewel. The floor of the court was formed of polished wood of a deep rose color that emitted a rich, heavy perfume. Wood of a brilliant green, with interlacing arabesques of red, formed the border of the floor. At the further end of the court

stood three thrones, being composed, respectively, of terrellium, aquelium and plutulium, the three most precious metals. On the threefold throne sat Yermoul, lord of art, his majesty the king and myself. In ample recesses amid the pillars stood the devotees of art, while the centre of the court was filled with the musicians. A procession of priests and priestesses passed down the living aisles, clad in the most gorgeous fabrics of silk spun by gigantic spiders, and they bore singly trophies of art, or moved in groups, supporting golden litters carrying piled-up treasures of dazzling splendor.

First came a band of priestesses bearing fan-like ensigns of carved wood and fretwork, and panels filled with silks, rare brocades and embroideries. Then came the priests bearing heavy vases and urns of gold, terrellium, aquelium, plutulium, silver, and alloys of precious bronze. Then followed others bearing litters piled with vases and figures carved from solid pearl or fashioned in precious metals. Cups, plates, vases in endless shapes, designs and colors went past, piled high on golden litters, looking like gardens of tropic flowers. Rare laces made of threads spun from the precious metals of Atvatabar, mosaics, ivories, art forgings, costly enamels, decorative bas-reliefs, implements of war, agriculture and commerce, magic spears and daggers, with shaft and handle encrusted with grotesque carvings in metallic alloys. These alloys took the forms of figures, animals and emblems, having the strangest colorings, like the hills and scabbards of Japanese swords in shakudo and shibuchi. There were exhibited vases of cinnabar, vases wondrously carved from tea-rose, coral-red, pearl-gray, ashes-of-roses, mustard-yellow, apple-green, pistache and crushed-strawberry colored metals. There were also splendid crowns, flowers, animals, birds and fishes, carved from precious kragon, an imperial stone harder than the diamond and of pale rose-pink color. Every object was as perfect as though modelled in wax."

## BOOKS

FOR

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248 pages. 12mo. Cloth. Gilt. Price, \$5.00.

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By Messrs. E. Lambert and A. Stahl, architects. An illustrated history of fash-